

SECTION III, N° 23.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

PRELUDE IN G ARIA AND
COURANTE IN G

BY

J . S . B A C H .

Int. Sta. Hall.

Ch. H.
Price 4^s.

FORSYTH BROTHERS,
Regent Circus, Oxford Street, London,
AND
Cross Street, and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in foot-notes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "PRACTICAL PIANOFORTE SCHOOL" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

PRELUDE. #15 from Well-Tempered Clavier, Bk II

M.M. (♩ = 88) (♩ = 116.)

in G Major.

J. S. BACH.

Allegro.

PRELUDIO.

The musical score for Prelude No. 15 in G Major by J.S. Bach, BWV 99, is presented in a single system with two staves (treble and bass). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegro." and the meter is "M.M. (♩ = 88) (♩ = 116.)". The score is divided into sections by repeat signs. The first section (measures 1-4) begins with a piano (p) dynamic. The second section (measures 5-8) includes a crescendo (cres:) marking. The third section (measures 9-12) features a decrescendo (dim:) marking. The fourth section (measures 13-16) includes a piano (p) dynamic. The fifth section (measures 17-20) includes a piano (p) dynamic. The sixth section (measures 21-23) includes a crescendo (cres:) marking. The score is annotated with numerous fingerings (numbers 1-4) and articulation marks (plus signs). A small section labeled "a" is located at the bottom left of the page.

[illegible]

ARIA. *from Partita No. 4*

M.M. (♩ = 50. ♩ = 60.)

in D Major.

Moderato.

(dolce.)

b

p

c

d

e

(cres.)

a *b* *c* *d* *e*

First system of musical notation for piano, measures 1-5. The music is in 2/4 time with a key signature of one sharp (F#). It features intricate fingerings and dynamic markings: *(cres:)* and *(dim:)*. The notation includes many slurs and accents.

Second system of musical notation for piano, measures 6-10. The music continues with complex fingerings and dynamic markings: *p*, *(cres:)*, and *(dim:)*. The notation includes many slurs and accents.

Third system of musical notation for piano, measures 11-15. The music continues with complex fingerings and dynamic markings: *f*, *(mf)*, and *(dim:)*. The notation includes many slurs and accents.

Fourth system of musical notation for piano, measures 16-20. The music continues with complex fingerings and dynamic markings: *(dim:)*, *mf*, *(dim:)*, and *(p)*. The notation includes many slurs and accents.

Fifth system of musical notation for piano, measures 21-25. The music continues with complex fingerings and dynamic markings: *(piú cres:)* and *(f poco rit:)*. The notation includes many slurs and accents.

Small musical notation fragment at the bottom left, showing a few notes and fingerings: *f*, *1 2 1 +*.

• M.M. (♩.=60.) (♩.=80.)

in G. Major.

Allegro.

(p leggiero.)

Allegro.

(*p* leggiero.)

>

(*p*)

(*poco cres:*) (*mf*) (*dim:*) (*p*) >

> (*p*) *a*

sf p

a

Musical notation for a piano piece, featuring five systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *(mf)*, *sf*, *p*, and *f*. Fingerings are indicated by numbers 1-3, and articulation is shown with '+' signs. A section labeled *b* appears at the top and bottom of the page.

System 1: *(mf)*, *b*, *sf*, *(p)*. Fingerings: 3 2 1, + 1 3 + 3 1, 2 + 3 1 2 +, 3 1 2 + 3 1, + 1 3 + 3 1, + 1 2 + 3 +, 2 + 3 + 3 +.

System 2: *sf*, *(p)*, *sf*, *(p)*. Fingerings: 2 + 3 + 4 1, + 1 2 1 4 1, 4 3 1 3 + 4, (1 + 1), (1 + 1).

System 3: *sf*, *(p)*, *(cres: poco)*. Fingerings: 2 1 + 3 2, 1 + 2 1 + 1, + 3 1, + 1 3 1, 3 2 1 4 1 4, 4 4 4 4.

System 4: *a poco*, *(>)*. Fingerings: 1 + 2 4 1 4, + 4 1 4 + 4, 2 1 + 4 1 4, + 4 1 4 + 4, 1 + 1 2 + 1, 2 3 + 1 2 3.

System 5: *(f)*, *sf*, *(p)*. Fingerings: 4 3 1 + 1 3, 4 2 1 + 1 +, 4 3 1 + 1 3, 4 2 1 + 1 +, 4 3 2 1 + 2, 1 + 2 + 1, 2 4 3 +, 4 3 2 1, 3 2 1 4.

Section *b*: + 2 1 2 1 2 1 + 1.